III.E.2.3.
1936-37

FOUNDED IN 1870 · 67th YEAR

Zeckwer-Hahn

PHILADELPHIA MUSICAL ACADEMY

1936-37

SIXTEEN-SEVENTEEN SPRUCE STREET

ZECKWER-HAHN
PHILADELPHIA MUSICAL ACADEMY

1617 Spruce St., Philadelphia, Telephones: Pennypacker 5053-54

VIVIAN M. HOBART, Registrar

Branches

WEST PHILADELPHIA

5129 Spruce Street—DONALD M. DONOVAN, Secretary
Telephone: Granite 3253

UPPER DARBY

44 Kent Road—LUCIUS COLE, Dean
Telephone: Boulevard 3382

DAY AND EVENING COURSES

LEADING TO

CERTIFICATES · DIPLOMAS · DEGREES

Officers of Administration

FREDERICK HAHN, President-Director

DR. HERBERT J. TILY, Vice-President

RAYMOND C. BROWN, Secretary and Treasurer

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FREDERICK HAHN, Chairman

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JOHN LEROY BAWDEN	S. CARLTON STUBBS
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MRS. NICHOLAS G. ROOSEVELT	DR. HERBERT J. TILY

Executive Committee

FREDERICK HAHN — RAYMOND C. BROWN

JOHN LEROY BAWDEN

Educational Board

JOHN LEROY BAWDEN — ROLLO F. MAITLAND, Mus. Doc., F.A.G.O.

Administrative Director

RAYMOND C. BROWN

HISTORY

THE Zeckwer-Hahn Philadelphia Musical Academy is one of the oldest schools in America. It is chartered by the State of Pennsylvania for the purpose of giving instruction in Music and Allied Arts and is empowered to grant all musical degrees. Through its corridors hundreds of eminent musicians have passed—as guests, as students and as teachers.

The Academy was founded sixty-six years ago. In 1870 John Himmelsbach, a resident of Philadelphia, gathered together a group of leading musicians, organized them into a faculty with himself as the head and opened his school. Brilliant pupils were attracted from the first. When Mr. Himmelsbach resigned in 1876 to return to Germany for an extended stay, the school was already regarded as a source of accredited musical training.

Richard Zeckwer succeeded Mr. Himmelsbach as director. Under him the school rose to a position of national importance, which it has maintained successfully to the present day. Mr. Zeckwer retired in 1917 and his son, Camille Zeckwer, was appointed president. That same season the Hahn Conservatory, a school noted for the brilliance of its training of violinists, was amalgamated with the Zeckwer Academy. The permanence and success of this union is indicated by the present name: Zeckwer-Hahn.

Camille Zeckwer continued in office until the year of his death, 1924. At that time Frederick Hahn became chairman of the board of directors and president of the school, the positions that he still occupies.

The Zeckwer-Hahn Academy has done much to make Philadelphia the national center of music. Thirty years prior to the founding of the Philadelphia Orchestra, the Academy was bringing outstanding musicians to Philadelphia both as concert artists and as resident instructors. Richard Zeckwer had on his staff such men as: David Wood, organist; Dr. W. W. Gilchrist, noted composer; Rudolph Hennig, violoncellist; Gustav Hille, violinist; Mauritz Leefson, pianist; Wassili Leps, pianist.

When the Philadelphia Orchestra was founded in 1900, the Academy was well represented in the group of the founders as well as in the first performing artists. Camille Zeckwer, Mauritz Leefson and Charles E. Knauss, of the Department of Piano, were among the orchestra soloists. Later, Carlton Cooley and Grisha Monasevitch, both pupils of Frederick Hahn, were to attest to the school's excellence of instruction by winning the only violin medals ever awarded by Dr. Leopold Stokowski, with the privilege of appearing as soloists with the orchestra. Many members of the Philadelphia Orchestra, past and present, have received their musical instruction at the Philadelphia Musical Academy.

Among the pedagogues of international reputation who have been allied with the school are Leopold Auer, the greatest of all violin pedagogues; Leo Schultz, violoncellist; Herbert Witherspoon, vocalist.

Many artists, prominent throughout the musical world, have received instruction at the Zeckwer-Hahn Philadelphia Musical Academy.

But the school derives its greatest satisfaction from the thousands of individuals who have shared its instruction and as a result have had an abiding interest in and appreciation of music. Its thoroughness, its essential soundness, its refusal to countenance any policy not relevant to good musicianship have enabled it to maintain its well-deserved pre-eminence.

FREDERICK HAHN

FREDERICK HAHN, internationally known violinist, teacher and composer, is president of Zeckwer-Hahn Philadelphia Musical Academy. After learning the fundamentals of the violin from his father, Henry, young Frederick travelled to Leipzig, Germany, where he continued the study of his instrument, ensemble and theory with such men as Hans Sitt, Frederick Hermann, Carl Reinecke, Alwyn Schroeder and Solomon Jadassohn.

While in Leipzig he was a member of the famous Gewandhaus Orchestra, and upon graduating he received the prize, cum laude, for solo playing.

He then returned to the United States and toured the country as soloist and ensemble player, later becoming first violinist of the Boston Symphony Orchestra, during which time he continued studying with Franz Kneisel and Adolph Brodsky.

Mr. Hahn then came to Philadelphia and founded the Hahn Conservatory of Music and the Hahn String Quartet. His reputation firmly established, he became affiliated with the Philadelphia Musical Academy in 1917 as a co-director and teacher. In his nineteen years with that institution he has developed such prominent musicians as Carlton Cooley, formerly of the Philadelphia Orchestra, now solo violist with the Cleveland Symphony Orchestra; Domenico Bove, Max Goberman, Grisha Monasevitch, Leonard Mogill, all of the Philadelphia Orchestra; Felice de Horvath, head of the Music Department at the University of South Carolina; Helen Ware, soloist, and other prominent names in the musical world.

Mr. Hahn, who has done much editing, is also the author of "Practical Violin Study," an excellent guide for beginners and teachers alike and the only text-book of its nature extant.

FACULTY

Piano

JOSEPH ALLARD, Dean
DORIS BAWDEN
JOHN LEROY BAWDEN
DONALD M. DONOVAN
ELIZABETH FEASTER
HELEN HAUSE
CAROLINE E. HEINEL
VADIM HRENOFF,
Assistant to Mr. Kelberine
ALEXANDER KELBERINE
LOUIS LASSON
MARGARET LEE
FLORENCE LEVENGOOD
ROLLO F. MAITLAND, Mus. Doc.
HERBERT E. SIEGEL
DOROTHY STERN
WILLIAM C. WOOD

Violin

RAYMOND CHARLES BROWN,
Assistant to Mr. Hahn
LUCIUS COLE
KENNETH CRESSWELL
FREDERICK HAHN, Head of the Department
JULIUS H. KÜNSTLER
SUZANNE CZERWINSKA-MEDER
RUTH RAPPE

Violoncello

WILLIAM A. SCHMIDT
Philadelphia Orchestra
FRANK S. WATSON

Viola

LEONARD MOGILL
Philadelphia Orchestra

Double Bass

WALDEMAR GIESE
Philadelphia Orchestra

Voice

MARIE BUEDINGER
FREDERICK HOMER
HELEN LAIRD
JOSEPHINE LUCCHESE

Organ

ROLLO F. MAITLAND, Mus. Doc., F.A.G.O.
HARRY W. GRIER, Assistant

Harp

MARJORIE TYRE, Philadelphia Orchestra

Wind Instruments

Flute—GEORGE MOREY
Clarinet, Saxophone } NICOLA MASTRANGELO
French Horn—ARTHUR I. BERV
Philadelphia Orchestra
Trumpet, Trombone } SAMTI MARTORANA

Percussion

FRANK SINATRA

And other wind instruments taught by members of the Philadelphia Orchestra

Theory and Composition

ROLLO F. MAITLAND, Mus. Doc., F.A.G.O. — JOHN LEROY BAWDEN, Assistant

Orchestration

ROLLO F. MAITLAND, Mus. Doc., F.A.G.O.

Analytic Theory

JOHN LEROY BAWDEN

History and Appreciation of Music

JOHN LEROY BAWDEN

Junior History of Music

HELEN HAUSE

Teachers' Training Courses

Piano—JOHN LEROY BAWDEN Violin—FREDERICK HAHN
Voice—MARIE BUEDINGER

Ensemble Classes

Chamber Music—FREDERICK HAHN Two Piano Class—ALEXANDER KELBERINE

Musical Kindergarten and Rhythm Band

Violin—HENRY OSTROVSKY Piano—DORIS BAWDEN
SUZANNE CZERWINSKA MEDER, Assistant to Mr. Ostrovsky

Ostrovsky System of Hand Training

HENRY OSTROVSKY

Senior and Junior Orchestras

FREDERICK HAHN — RAYMOND CHARLES BROWN, Assistant

Chorus

FREDERICK HOMER

Modern Languages and Diction

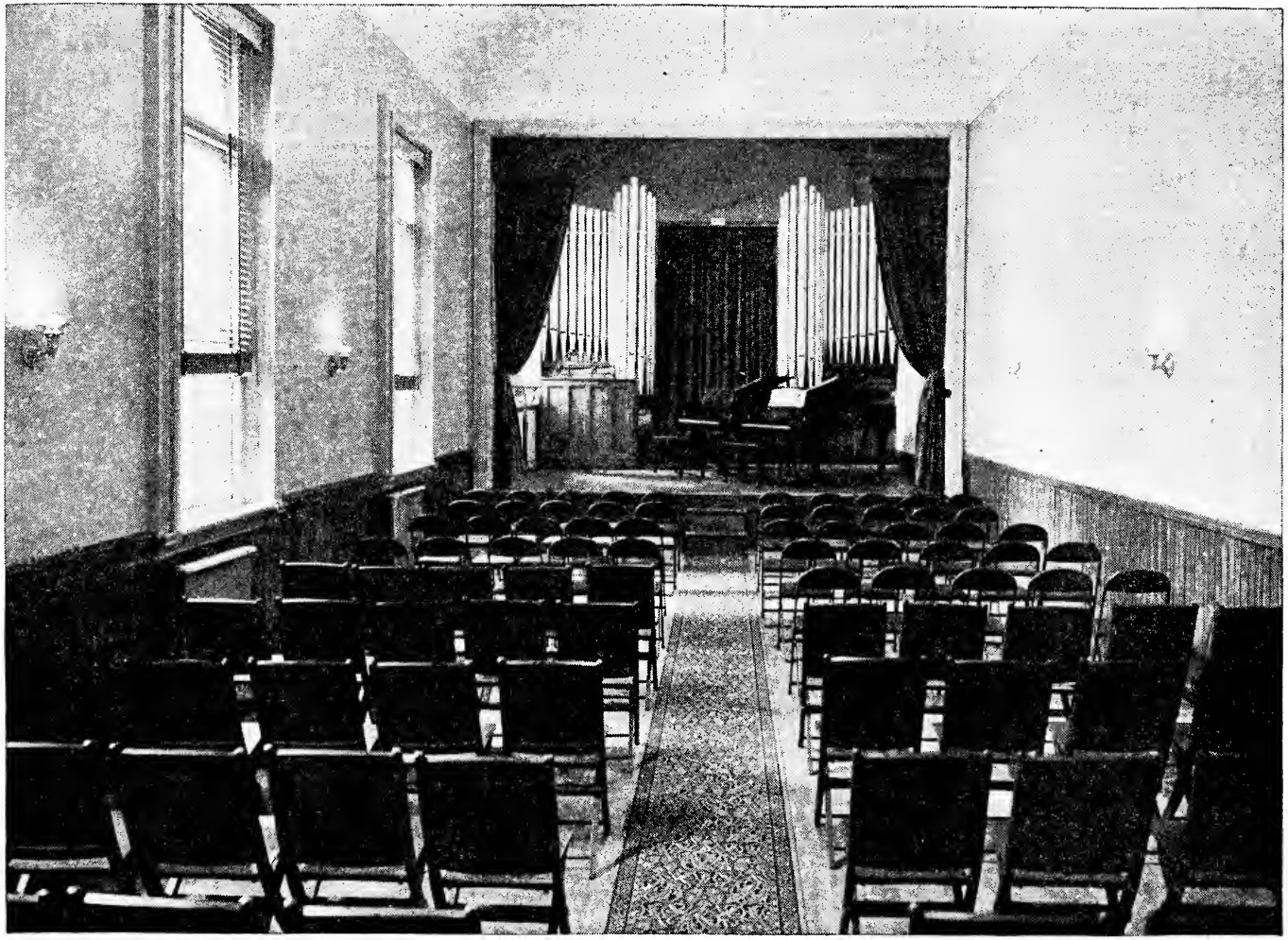
JOSEPH ALLARD, French — MARIE BUEDINGER, German

Expression, Dramatic Art and Stage Technique

CLARICE M. MAYER

Banjo, Guitar, Mandolin, etc.

LOUIS TRAVIS



CONCERT HALL

COURSES OF STUDY

BOTH for the professional and for the amateur there are courses of instruction to cover any requirement. For the professional, courses are provided which lead to the Degrees of Bachelor of Music, Master of Music and Music Pedagogy. For the amateur, there is possible the widest diversity of course selection, entirely dependent upon individual preference. Special courses are outlined for children.

For those who cannot afford private instruction, class work, comprising three in an hour, is also provided.

Pupils may enter at any time during the school year. Credits for the balance of the year are allowed from the date of entry. It is advisable, however, for the student to start at the commencement of the first semester, and to register in the regular classes. This procedure saves both time and expense, and simplifies the matter of examinations and credits.

All students entering the Philadelphia Musical Academy are classified in one of the three following groups:

I. PREPARATORY STUDENTS

Students in the Preparatory School.

II. FULL COURSE STUDENTS

Those who are candidates for Diplomas or Degrees.

III. SPECIAL STUDENTS

Those pursuing only a part of the regular courses, or music lovers studying the Adult Course.

Instrumental Courses

The Instrumental Courses comprise ten grades and are divided in the following manner:

Preparatory School (4 grades)

Graduate School (4 grades)

Post-Graduate School (2 grades)

There are no preparatory grades for voice or organ.

For detailed information see Examination Requirements, pages 23-29.

Examinations are held in the instrumental and vocal departments twice each year, in January and June, for students who are ready to pass from grade to grade.

A grade does not necessarily represent an actual year's work, the time required depending largely upon one's ability and application.

The curriculum of the Philadelphia Musical Academy, from which the examinations are selected by the teacher, is of an exceptionally high standard. It is the work of men who are representative of the finest and most modern methods of pedagogy in their respective branches and is accepted by all teachers in the institution.

The courses in Theory and Composition and History are designed parallel with these gradings and with other special classes (orchestra, ensemble, chorus, etc.) are an integral part of a complete musical education. These subjects, however, may be credited in advance of instrumental credits.

Theory and Composition

ROLLO F. MAITLAND, Mus. Doc., F.A.G.O. JOHN LEROY BAWDEN

ELEMENTARY THEORY

The young student takes the first steps in acquiring a background for his further studies.

HARMONY, COUNTERPOINT, FUGUE AND COMPOSITION

First Year—Elementary Harmony and Lyric Composition

The need of a vocabulary for the expression of the inner self through music as through speech—knowledge and use of this vocabulary given simultaneously—the importance of rhythm in musical interpretation and creation—acquiring a feeling for

rhythm—the importance of *futurizing*, or thinking and feeling ahead to a certain point—development of key-consciousness and its manifestation in the scale—creation of simple melodies, first with notes of equal length, then with notes of different length, with chordal accompaniment in the lyric style—ternary or three part form—minor scale—near key modulation—motive and complement—extension—phrasing. The study of elementary four part harmony is begun.

Second Year—Counterpoint

The development of the movement of two and three parts or voices, leading to the creation of the Invention and the Suite, after the manner of Bach. Imitation and Canon.

Third Year—Four-Part Counterpoint and Fugue; Advanced Harmony, with a discussion of modern tendencies.

Fourth Year—Advanced Lyric Composition

Analysis and composition of the Rondo, the Sonata and other larger forms.

Orchestration

ROLLO F. MAITLAND, Mus. Doc., F.A.G.O.

First year—Work is designed to aid anyone with some musical knowledge to a greater appreciation and enjoyment of orchestral compositions and to give a foundation for a more serious and detailed study of the subject. The items considered are the development of the modern orchestra, the range and characteristics of the various instruments, and the study of scores and records of classic and modern compositions.

Second year—A more detailed study of various instrument groupings, the orchestration of given examples, first for strings, then for full orchestra. Some attention is also given to instrumentation for military and concert bands.

Analytic Theory

JOHN LEROY BAWDEN

THIS course fills a conspicuous gap in the education of the music student. To understand the structure of the music we play and hear is a self-evident necessity for the instrumentalist or vocalist as well as the composition student. The usual material of Harmony and Counterpoint is here presented entirely through the analysis of music itself.

First year—Simple tonality and key relations, harmonic and contrapuntal structure through analysis of Folk Songs and the smaller classic forms.

Second year—Larger aspects of tonality and form, advanced harmonic structure, analysis of Sonatas, Symphonies, etc.

History and Appreciation of Music

JOHN LEROY BAWDEN

THE method of presenting the material in this course is individual. The facts of musical history are re-examined in the light of modern historical study and this new interpretation becomes the background for a greater and fuller appreciation of the music that is so much a part of present-day life.

First year—Development of early Harmony and Counterpoint through secular and church forms down to the seventeenth century.

Second year—The fulfilment of western music in the greatness of the classic period and the trends of the nineteenth and twentieth centuries.

Teachers' Training Courses

TEACHING is an art. There are certain fundamental approaches and specific qualities that immediately distinguish the real teacher from the many mediocre pretenders to that calling. Experience, individuality and reputation unite to make the teachers' courses of the Philadelphia Musical Academy among the most important of its departments. Two-year courses are given in Piano, Violin and Voice.

Violin

FREDERICK HAHN

THIS is a two-year course which can also be given in a concentrated 60-hour course in one winter or summer. The object is to train the student through the whole gamut of violin instruction from the very beginning to the most advanced stage, and to show the ways and means of presenting the subject matter intelligently to the student. This class is open to those who have reached the study of the Kreutzer Etudes.

Piano

JOHN LEROY BAWDEN

THE Teachers' Training Course in Piano presents the latest pedagogical methods in the teaching of the piano.

First year—A thorough investigation of recent aspects of child training.

Second year—Analysis of piano technic and a study of the teaching literature and its interpretation.

Voice

MARIE BUEDINGER

SINGERS who want to enter this very important branch of teaching must possess a thorough musical education and knowledge of at least two foreign languages. It is a two year course.

First year—A full comprehension of the structure of the voice mechanism and its action, correct usage of the voice, correct speech and its relation to vocal art.

Second year—Criticism Classes and teaching under observation.

Orchestra

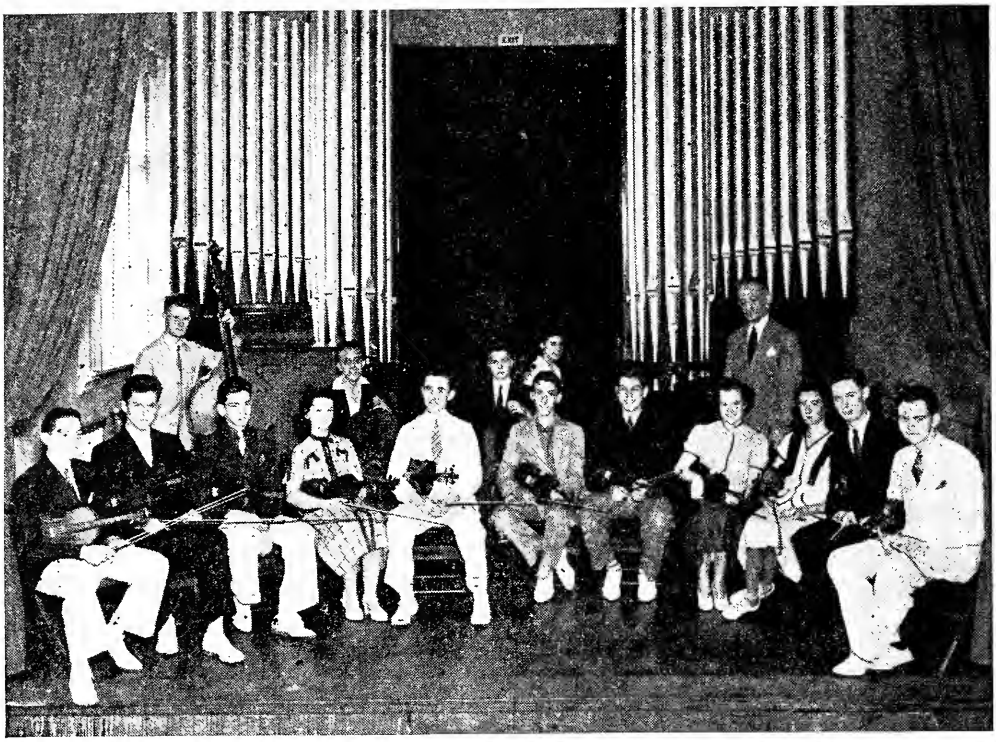
FREDERICK HAHN RAYMOND CHARLES BROWN

THE Senior Symphony Orchestra, under the direction of Frederick Hahn and Raymond Charles Brown, assistant, plays a vitally important part in the activities of the Academy. As a means of becoming acquainted with the best in orchestral compositions and thereby acquiring a routine necessary for anyone aspiring to become an orchestral player, this class is found indispensable and, therefore, the directors have decided to make it obligatory if the pupil is found sufficiently advanced to become a member of this aggregation. Those who have not reached that point of perfection in their playing must join the Junior Orchestra. Punctual and regular attendance at the weekly rehearsals and all extra rehearsals which the director will find necessary, are requisites. The only excuses for absence will be either protracted illness or professional engagements.

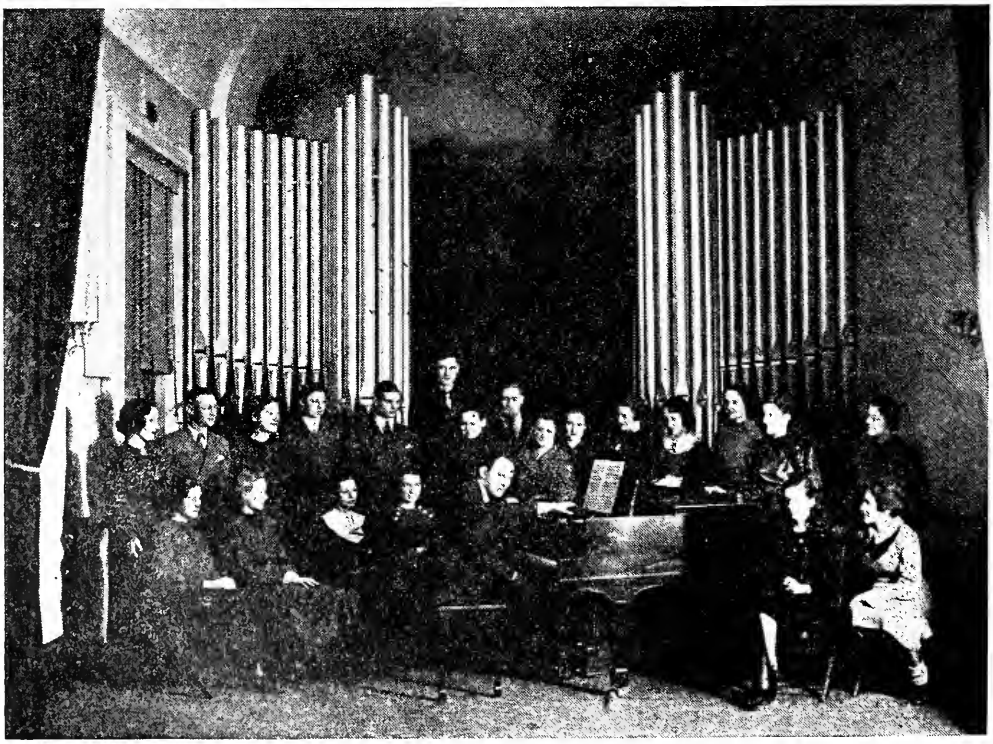
Chamber Music Ensemble

FREDERICK HAHN

CHAMBER Music Ensemble classes are open to all students. They are designed to teach artistic playing of chamber music, with special attention given to rhythmic correctness, proper phrasing, appreciation of dynamics, tone quality and tone balance. Classes are graded according to the stage of progress of the student groups. The Ensemble classes will give several public performances.



ENSEMBLE CLASS CONDUCTED BY MR. HAHN



REPERTORY AND CRITICISM CLASS CONDUCTED BY MR. KELBERINE

Master and Criticism Class in Violin

FREDERICK HAHN

THIS class should be valuable to teachers and students who desire to study concert repertoire. Each participant will receive personal attention at regular intervals, and in addition will have the privilege of listening to the analysis of interpretative and technical aspects of individual performances by other members of the class. Also, Mr. Hahn will demonstrate and clarify for the pupils the procedure for proper practice. This class will appeal as well to those whose professional or other duties make preparation for performance in class difficult, since they will have the opportunity of learning to deal with problems which they may encounter in their own work or with their pupils. This class is open to those not studying in the Academy who may enter either as participants or auditors.

Repertory and Criticism Class in Piano

ALEXANDER KELBERINE

THE Repertory and Criticism Class offers to all people in any way earnestly concerned with music and its interpretation, even when completely lacking knowledge of musical theory, a key to fundamental insight into the substance of musical compositions and their organic building. It is the object of this class to enlarge and deepen the capacity of the student for understanding the musical literature of the piano. A survey of this literature is made, form and structure are studied, and technical and interpretative aspects of each work are discussed. An open forum concludes each session.

During the season of 1934-35, members of Mr. Kelberine's class presented four concerts devoted entirely to the music of Johann Sebastian Bach; during the season 1935-36 the members of the class have given five concerts representing a broad survey of the literature of the piano, the music ranging from the early classic period to that of the present day. This represented the outgrowth of the work done in the class, which assembled regularly through the season twice a month.

During the coming season, 1936-37, Mr. Kelberine will offer Twelve Classes in the interpretation of the

32 Pianoforte Sonatas of Beethoven

There will be two sessions each month (every other week) from November to April. The classes are open for participation to both performers and auditors. For requirements for admission and other information see special circular.

Chorus

FREDERICK HOMER

THE chorus under the direction of Mr. Homer gives to both vocalists and instrumentalists the invaluable experience of part-singing. Participation in the choral work is required of students who are working towards a diploma or degree, and is deeply enjoyed by many special students and amateurs. Training of the ear can only be fully realized through contrapuntal expression of this type, and acquaintance with the best in choral literature is a broadening factor which can hardly be overestimated.

Musical Kindergarten

Violin—HENRY OSTROVSKY Piano—DORIS BAWDEN

SUZANNE CZERWINSKA MEDER, Assistant to Mr. Ostrovsky

THIS is a new department which adequately prepares the child for future work in the Academy, thereby performing an important duty in music education. Former methods of teaching children have been proven by modern educators to be, in most cases, harmful rather than helpful. The child's innate musical nature was unwittingly hampered in every direction. The Philadelphia Musical Academy Kindergarten, by modern, though simple methods, creates "little musicians."

The work is done in classes (one lesson a week) and takes from one to two years, according to age and development. Rote teaching is used and the child learns to play beautiful little pieces, unhampered in the beginning by the complexities of notation. He learns to connect the sound with the symbol by a gradual process of assimilation. Rote teaching also has the advantage of making the child learn his first little pieces correctly at the lesson, thereby eliminating harmful and unthinking practice at home.

There are classes for Piano and Violin, and the members of both have invaluable opportunities of playing together in frequent gatherings.

Rhythm Band

DORIS BAWDEN

THE rhythm band is an invaluable experience for the young student. Beside the immediate benefits of rhythmic development and group cooperation the foundations are laid for later participation in chamber music and orchestral ensemble. The work is designed for students in any of the earlier grades, the more advanced group making their own orchestrations of favorite compositions. Every pupil is given the opportunity to conduct.

Junior History of Music

HELEN HAUSE

THIS course is planned to give young students an opportunity to become acquainted with the history of music, which is as important a phase as the instrumental side itself. The study of the lives of composers, the stories of great operas and what lay behind the actual writing of the orchestral or instrumental works, together with the linking of musical and historical events, will intensify the student's appreciation and enjoyment of music.

Adult School

OF late, more use is being made of leisure time for the enlargement of one's cultural life. Consequently, there are many adults who, if they thought it possible, would study music. We are anxious to convince these people that there is a place for them in the Philadelphia Musical Academy. The Adult School is a unique department of the school in which the training is approached, not only from the listener's standpoint, but from that of an active participation through the playing of an instrument. This, together with the classes in History and Appreciation of Music and Chamber Music, gives the music lover the opportunity of realizing long-felt ambitions.

Ostrovsky System of Hand-Training

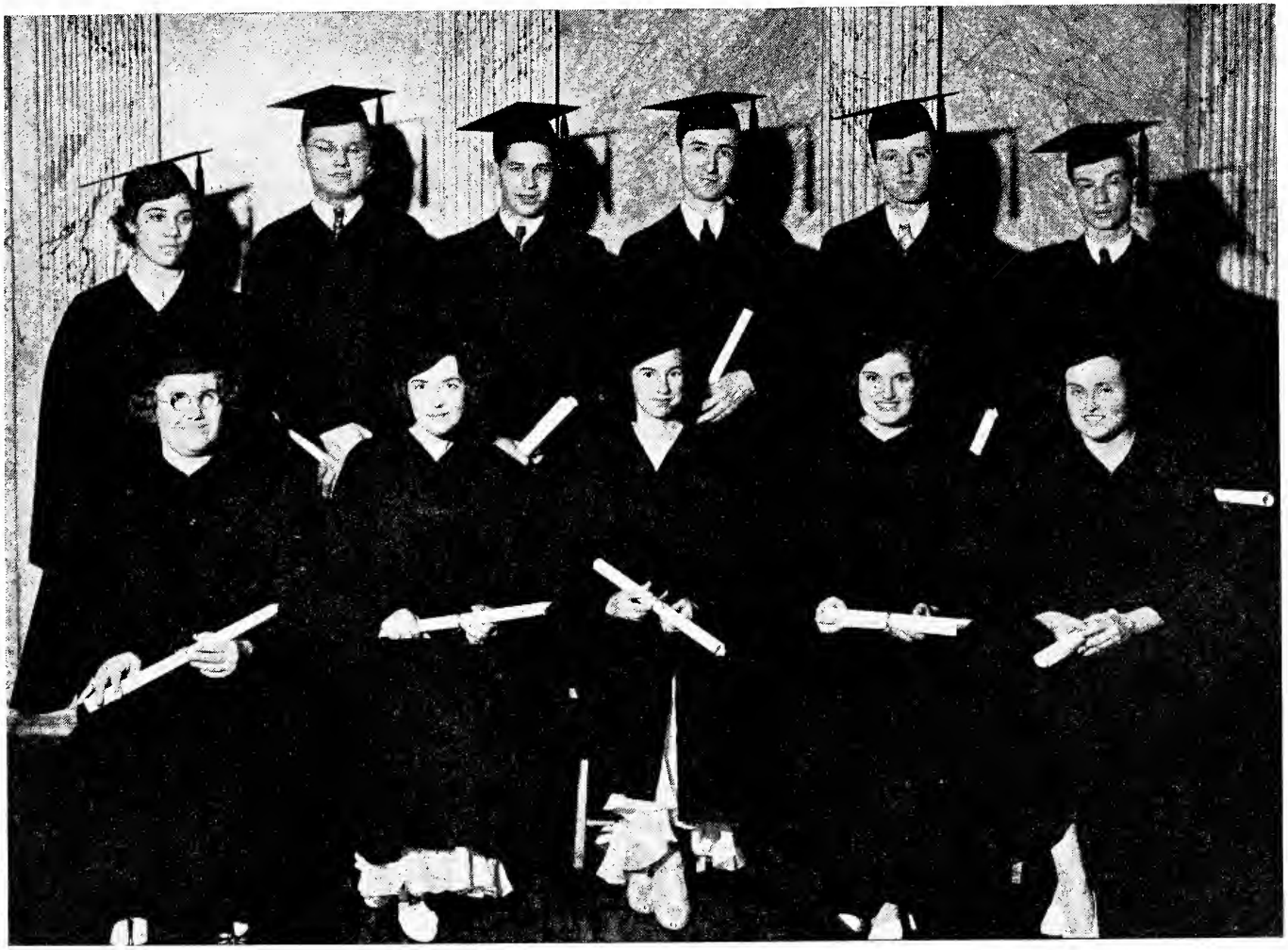
HENRY OSTROVSKY

THE most important and often the most neglected equipment of an instrumentalist is the hand. The Ostrovsky System offers the elimination of all excess toil at a musical instrument and the correction of faults, both inherent and acquired. A specially planned course will reveal to the student the latent possibilities of his hand, and will help to overcome the obstacles which prevent him from reaching the desired technical perfection. Mr. Ostrovsky has invented and constructed devices which are designed for the following purposes: Stretching the webs between the fingers, increasing the stretch between the thumb and each individual finger, developing the lift of the fingers and perfecting the finger action, broadening the narrow hand, loosening the stiff hand, making firm the flabby hand, developing strength and independence of muscular action, increasing endurance, securing flexibility of the wrist, developing lateral motion in finger and wrist action, and promoting healthful blood circulation in the hand. This course has been endorsed by the late Leopold Auer, Leopold Godowsky, Frederick Hahn, Alexander Kelberine, Isidor Philipp and others in the field of music, medicine and science.

Expression, Dramatic Art and Stage Technique

CLARICE M. MAYER

THIS class includes diction, technique, gesture, dialect, pantomime, Shakespeare, and interpretations. Private lessons cover make-up, play cutting, costuming, advanced expression, public speaking and stage art. There are special classes in play production. Several performances are given during the season in order to enable the student to participate in plays, monologue work, play production, and other technicalities of the stage. Students inclined toward play writing are given an opportunity to rewrite and cut the presentations. There are special Saturday morning classes for children.



GRADUATING CLASS OF NINETEEN THIRTY-SIX

CERTIFICATES · DIPLOMAS AND DEGREES

THE Zeckwer-Hahn Philadelphia Musical Academy offers Diplomas and Certificates in all departments and is empowered to confer three scholastic degrees—the degree of Bachelor of Music, the degree of Master of Music and the degree of Music Pedagogy. It also confers the honorary degree of Doctor of Music. They represent the attainment of a high degree of technical proficiency, as well as a mastery of the theoretic and esthetic principles of the art.

Primarily, these honors are awarded to those who have passed through the Graduate School. However, students, from private teachers or other schools, who can demonstrate upon examination their ability to enter at an advanced stage, are admitted to these courses. After one-half semester, they may apply for advanced standing in any subject.

There are many musicians who are able through talent and application to become virtuosi on their chosen instrument and worthy of the highest musical recognition. At the same time, they are not able to show the number of academic credits required to make them eligible for the degree of Bachelor of Music. The Philadelphia Musical Academy recognizes their accomplishment by awarding them the highest honor in purely musical subjects—the Artist Diploma.

The following awards may be attained in all orchestral instruments and voice, as well as in those set forth.

Certificates and Diplomas

Candidates for a Certificate or Diploma must complete satisfactorily the requirements set forth in each department. The final *two years* of instrumental or vocal instruction must be completed *in residence.*

PREPARATORY CERTIFICATE

Preparatory Course in their instrument.
Elementary Theory (1 year).
Junior History of Music (1 year).

DIPLOMA—PIANO OR ORGAN

Graduate Course in their instrument.
Theory and Composition (2 years).
Analytic Theory (2 years).
History and Appreciation of Music (2 years).
Ensemble Class (2 years).
Repertory and Criticism Class (1 year).
School Chorus (1 year).
Recital.

DIPLOMA—VIOLIN OR VIOLONCELLO

Graduate Course in their instrument.
Theory and Composition (2 years).
Analytic Theory (2 years).
History and Appreciation of Music (2 years).
Pass satisfactorily Second Grade Preparatory Piano Examination.
Play Viola part to Haydn Quartets.
Ensemble Class (2 years).
Orchestra Class (2 years).
Master and Criticism Class (1 year).
School Chorus (1 year).
Recital.

DIPLOMA—VOICE

Graduate Course.
Theory and Composition (2 years).
Analytic Theory (2 years).
History and Appreciation of Music (2 years).
Pass satisfactorily Grade IV Preparatory Piano Examination.
School Chorus (2 years).
Recital.

TEACHERS' CERTIFICATE—PIANO, VIOLIN, VOICE

Teachers' Training Course (2 years).
Three Grades of Graduate Course.
All other Diploma Requirements without Recital.

DIPLOMA—THEORY AND COMPOSITION

Theory and Composition (4 years).
Analytic Theory (2 years).
Orchestration (2 years).
History and Appreciation of Music (2 years).
Three Grades of Graduate Course in Instrument or Voice.

ARTIST DIPLOMA

Entire Post-Graduate Course in the Instrument.
Theory and Composition (4 years).
Analytic Theory (2 years).
History and Appreciation of Music (2 years).
Orchestra, Ensemble, etc., as required under respective Instrumental or Vocal Diplomas.

Degrees

The candidate for entrance to the degree courses must have graduated from an accredited high school or college preparatory school, or he must show proof of equivalent scholastic attainment. Students whose preparatory work falls short of this requirement may be admitted upon condition—all conditions to be removed within the year.

BACHELOR OF MUSIC

Degree of Bachelor of Music is awarded in the Instrument, Voice and Theory and Composition.

Candidates for degrees of Bachelor of Music must complete the entire course for their Artist Diploma in their instrument, voice, or theory, and, in addition, must complete at least eighteen semester hours of academic work elected from standard college courses, these courses to include English, History and Foreign Languages. This college work should be distributed, if possible, over the last four years of the regular course.

BACHELOR OF MUSIC PEDAGOGY

Teachers' Training Course (2 years).
Complete requirements for Artist's Diploma.
Academic subjects to include Psychology and Pedagogics.

MASTER OF MUSIC

The degree of Master of Music is open to graduates who hold the degree of Bachelor of Music, conferred by the Zeckwer-Hahn Philadelphia Musical Academy or by any accredited school. In order to be eligible for this degree, the candidate must have completed in residence two years of additional work in his major subject and advanced work in Theory and Orchestration.

DOCTOR OF MUSIC

The degree of Doctor of Music is conferred as a mark of special distinction upon musicians of outstanding eminence.

EXAMINATION REQUIREMENTS

IT is not necessary to play the particular material listed here to pass examinations. The teacher will choose such examinations from the complete curriculum. This does not apply to Department of Piano.

Department of Piano · Preparatory School

GRADE I

Bauer-Diller-Quaile. Book 2. Choice of three from: Nos. 66, 71, 77, 88 and 89. or
Diller-Quaile. Book 1. Choice of three from: Nos. 39, 44, 50, 53, 58, 59, 62, 69.
Knowledge of keys and note values.

GRADE II

Major and Harmonic Minor Scales up to 3 sharps and 3 flats; 2 octaves; hands separately.
Major and Minor Triad-Arpeggios up to 3 sharps and flats; root position; 2 octaves; hands separately.
Beethoven. Choice of Sonatinas in G Major or in F Major.
Knowledge of key relationship and time values.

GRADE III

All Major and all Harmonic and Melodic Minor Scales; 3 octaves; hands separately.
All Major and Minor Triad-Arpeggiós; root position; 2 octaves; hands separately.
Bach, one of the easy Little Preludes; C or F.
Clementi, Diabelli, or Kuhlau. One C Major Sonatina; complete.
Knowledge of musical terminology; theoretical and interpretative.

GRADE IV

All Major and all Harmonic and Melodic Minor Scales. 4 octaves; hands together.
Chromatic Scale; 2 octaves; hands together.
All Major and Minor Triad-Arpeggios; root position and inversions; 2 octaves; hands together.
Bach, One Little Prelude; except C and F; or One two-part Invention; D Minor or G Major.
Mozart or Haydn, Sonata in C Major; complete. or
Beethoven, variations on Nel cor piu. or Sonata Op. 49 No. 1 or No. 2; complete. or
Haydn, variations in A Major.

GRADE I

Major and Harmonic Minor Scales; in 3rds and 10ths; 2 octaves.
Major Scales in contrary motion.
Chromatic Scale. 4 octaves.
Major and Minor Triad-Arpeggios; root position and inversions; 4 octaves.
Diminished 7th Arpeggios; 2 octaves; hands separately.
Dominant 7th Arpeggios; root position; 2 octaves; hands separately.
Bach, one 2 part Invention; except D Minor and G Major.
Mozart, Sonata in G Major; 1st and 2nd movements. No. 4 Schirmer edition. or
Fantasy in D Minor.
Beethoven. Sonata Op. 14 No. 1 or No. 2; or Op. 79 1st and 2nd movements.

GRADE II

Major and Harmonic and Melodic Minor Scales; in 3rds, 6ths, and 10ths; 4 octaves.
Harmonic Minor Scales; in contrary motion.
Chromatic Scales; in Major and Minor 3rds; 4 octaves.
Major Triad-Arpeggios; root position and inversions; in contrary motion.
Diminished 7th Arpeggios; 4 octaves; hands together.
Dominant 7th Arpeggios; root position and inversions; 2 octaves; hands together.
Bach. One 3 part Invention; E Major, E Minor, or B Minor.
Scarlatti, Sonata in D Major. or
Haydn, Sonata in D Major; 1st Movement. or
Mozart, Sonata in D Major; 1st Movement. No. 9, Schirmer edition.
Beethoven, Sonata Op. 2, No. 1. 1st Movement.
A Lyric Piece by Schubert, Mendelssohn, Schumann, or Chopin.

GRADE III

Major and Harmonic Minor Scales; in double 3rds; 2 octaves; hands separately.
Chromatic Scale; in Major and Minor 6ths; 4 octaves.
Minor Triad-Arpeggios. Root pos. and inversions; in contrary motion.
Diminished 7th Arpeggios; in contrary motion.
Dominant 7th Arpeggios; root pos. and inversions; 4 octaves.
Bach, one 3 part Invention; except the 3 above. or
Prelude of English Suite in G Minor or A Minor. or
Prelude and Fugue in D Major (Well Tempered Clavichord).
Mozart, Sonata in C Minor; complete. or
Beethoven, Sonata Op. 10. No. 1 or No. 2; complete.
A Piece by Schumann, Chopin, MacDowell or Debussy.

GRADE IV

Major and Harmonic and Melodic Minor Scales; in 3rds; 4 octaves; hands together.
Melodic Minor Scales; in contrary motion.
Dominant 7th Arpeggios; root position and inversions; in contrary motion.
Bach, Prelude and Fugue; C Minor, D Minor, or G Minor. (Well Tempered Clavichord); Partita; Bb Major or C Minor.
Beethoven, Sonata Op. 27, No. 1, or Op. 22 or Op. 7 or Op. 31, No. 3; complete.

Chopin, One Etude.
A Piece by Liszt, Brahms, Debussy, Rachmaninoff, or Ravel.
Sight Reading of material from Grade II Graduate School.

Department of Piano · Post-Graduate School

GRADE I

Bach, 2 Preludes and Fugues; or Italian Concerto. or
Prelude and Fugue in A Minor (Liszt).
Beethoven, Sonata Op. 31, No. 1, or Op. 53, or Op. 57, or Op. 90, or Op. 101; complete.
Chopin Etudes.
Classic and Contemporary Pieces chosen from the curriculum.

GRADE II

A Recital. The following numbers to be included in the program:
Bach, Fantasy and Fugue in G Minor (Liszt), or Chromatic Fantasy, or Toccata in C Major (Busoni).
Beethoven. Sonata Op. 109, or Op. 110, or Op. 111. Complete; or 32 Variations in C Minor.
Chopin-Godowsky, Etudes (2 hands).
Schumann. Fantasy or a Sonata, or Etudes Symphoniques.
Liszt, Sonata or One of the Etudes de difficulte transcendante.
Ravel, Jeux d'Eau, or Toccata, or other Contemporary Pieces.

Department of Violin · Preparatory School

GRADE I

Sevcik Op. 6, Part 1, any of last five exercises and any of the last twenty solos of the Kelley Melodies.

GRADE II

Blumenstengel Scales, Book 1 (one major and one minor scale, melodic and harmonic, separate bows).
Sevcik Op. 6, Part 3 (any of last five exercises).
One Grunwald Etude.
Illustrate legato and martellato bowings.
Solo selected by pupil.

GRADE III

Blumenstengel Scales, Book 1 (one major and one minor scale, melodic and harmonic, and their arpeggios with bowings as written).
Sevcik Op. 6, Part 5 (any of the last five exercises).
Kayser Book 1 (any one of the last four etudes).
Illustrate spiccato, staccato and sautille bowings.
Seitz Pupil's Concerto No. 5—one movement.

GRADE IV

Blumenstengel Scales, Book 2 (as in Grade III).
Sevcik Op. 6, Part 7 (any of last five exercises).
Kayser Book 3 (any of last five etudes).
Accolay, A Minor Concerto.

Department of Violin · Graduate School

GRADE I

Hrimaly Scales (up to Exercise 6, inclusive).
Sevcik Op. 7, Book I, Exercise 23.
Mazas Op. 36, Book I, and Dont Op. 38 (one of last five in each).
Vivaldi, Concerto A Minor.

GRADE II

Hrimaly Scales (Exercises 7 to 10, inclusive).
Sevcik Op. 8 and 9 (up to Exercise 30 in each in all keys).
Sevcik Op. 3 (Exercise 39 with all bowings).
Mazas Op. 36, Book II, and Dont Op. 37 (one of last five in each).
Viotti, Concerto No. 23.
Hauser, Hungarian Rhapsody.

GRADE III

Schradieck Scales (up to and including chromatics, also octaves).
Sevcik Op. 8 and 9 (from Exercise 30 to the end in all keys).
Kreutzer Etudes (Hahn-Brown edition), Nos. 7, 26, 39.
Rode, Concerto No. 7.
Ries, Moto Perpetuo.

GRADE IV

Schradieck Scales (thirds, sixths and tenths).
Sevcik Op. 1, Part I, Exercise 27.
Sitt Op. 92, Book 6, Exercises 43, 48, 54.
Three Fiorillo and Three Rode Etudes from different sections of the book.
Mendelssohn Concerto.
Sarasate, Spanish Dance No. 8.

Department of Violin · Post-Graduate School

GRADE I

Flesch Scales (in all forms).
Sevcik Op. 1, Part 3, Exercise 9.
Gavinnes Etudes and Dancla Etudes Op. 73.
One of the six Bach Sonatas in its entirety.
Wieniawski, Concerto, D Minor.
Saint-Saens, Rondo Capriccioso.

GRADE II

Happich Scales.
Sevcik Op. 1, Parts 2 and 4.
Paganini Etudes and Dont Etudes Op. 35.
Bach, Chaconne.
Paginini, Concerto.
Wieniawski, Polonaise D or A Major.
Repertoire enough for two recitals.

Department of Voice · Graduate School

(There is no preparatory school for voice.)

GRADE I

Attack, legato, vocalises on Italian words.

GRADE II

Acquirement of agility, messa di voce and portamente—English diction.

GRADE III

Songs in Italian, French and German.

GRADE IV

Advanced technic, songs of Schubert, Franz, and Schumann.

Department of Voice · Post-Graduate School

GRADE I

Opera arias—Oratorios.
Songs of Brahms, Strauss, etc.

GRADE II

Repertoire enough for two recitals.

Department of Violoncello · Preparatory School

GRADE I

Sebastian Lee-Becker.
J. Werner, Op. 12, Book I.
Ernest Mahr Fundamental Scales.
Sebastian Lee Opus 31, Book I.
Feuillard Album, Volume I.

GRADE II

Carl Fuchs, Book II.
Alwin Schroeder, Foundation, Book I.
F. Grutzmacher, Daily Exercises, Op. 67.
Golterman, Cantalena.
Beethoven, Minuet.
Couperin, Chanson et Pavane.

Department of Violoncello · Graduate School

GRADE I

Sebastian Lee Op. 31, Book II.
J. Werner Op. 12, Book II.
Carl Fuchs, Book III.
Alwin Schroeder, Foundation, Book II.
F. Grutzmacher Op. 38, Book I.
Corelli, Adagio.
Guerini, Allegro con brio.
Feuillard Album, Volume 2.

GRADE II

Feuillard Daily Studies.
Stutschewsky New Studies, Books 1 and 2.
Carl Schroeder Thumb Studies, Op. 57, Book 3.
Leo Schulz, Orchestral Studies.
Bach Arioso, Air, Adagio.
Zocarino, Concertino.
Golterman, Concerto No. 4.
Bach, Suite No. 3, C major.
Sonatas Gabrielli, Marcello, Handel, G minor.

GRADE III

Popper 10 Studies, Op. 76.
Gervais Et Hekking, Principles of Technic.
A. Trowel Technology, Op. 53, Book 3.
A. Piatti, Twelve Caprices.
Bach Suite No. 3, C major.
Bruch, Kol Nidrei.
Bloch, Prayer.
Popper, Vito or Tarantelle.
Boellman, Variations Symphoniques.
Romberg, Concerto No. 2, D major.
Saint-Saens, Concerto No. 1, A minor.

GRADE IV

Popper Hohe Schule, Op. 73.
Klengel Technical Studies, Books 3 and 4.
Wagner-Kiesling Orchestral Studies.
Strauss-Jeral Orchestral Studies.
Bach, Suite No. 2, D minor.
Frescobaldi, Toccata.
Eugene Goosens, Rhapsody.
Tchaikowsky, Variations Rococo.
Concertos Tartini, Haydn, Lalo.
Sonatas, Beethoven, Brahms, Debussy.

Department of Violoncello · Post-Graduate School

Repertoire enough for two recitals.

Department of Organ

There is no preparatory school for organ.

To enter the four-year degree course in Organ the student should have completed sufficient piano study to enable him to play some Bach Inventions, Mozart Sonatas, and easier compositions by Mendelssohn, Schumann, Grieg, etc.

Department of Organ · Graduate School

GRADE I

Graded Material for Pipe Organ, Rogers; Carl's Master Studies (elementary section); Bach's Eight Little Preludes and Fugues; playing of hymns, also pieces of easier grade by American and foreign composers.

GRADE II

Carl's Master Studies, continued; Nilson Pedal Studies; Dudley Buck Pedal Phrasing Studies; Choral Preludes from Bach's "Little Organ Book"; Bach's earlier Preludes and Fugues; classical and modern compositions of an intermediate grade; playing of hymns and easier anthems; beginning of improvisation at the organ.

GRADE III

Carl's Master Studies, concluded; Pedal Studies from Bach's works arranged by Truette; selected trios, sonatas, and other works of Bach; sonatas by Mendelssohn, Rheinberger and Guilmant; Concerto by Handel; compositions by Rogers, Borowski, Stoughton, Clokey, Hollins, Wolstenholme, and others; advanced anthems and details of service playing; improvisation continued.

Department of Organ · Post-Graduate School

Bach's compositions of the master period, such as the Passacaglia and the Great G Minor Fugue; compositions of Cesar Franck, Vierne, Dupre, Rogers, Karg-Elert, Sowerby, Barnes, Edmundson and others.

GENERAL INFORMATION

THROUGHOUT the school year the promising pupil has many opportunities to develop poise and platform presence. There are frequent student recitals to which the public is invited. The school has its own symphony orchestra and chorus, each of which prepares a notable series of concerts.

Chamber music recitals are held at frequent intervals. They give opportunity to all students who show marked aptitude and interest.

There are no halls of residence for students, but the school is able to recommend excellent homes for those who do not reside in Philadelphia.

Each applicant upon entering must fill out and sign, or have signed by parent or guardian, a registration card.

All matters of business, including arrangements for lessons, payment of tuition, and change of hours, must be arranged at the office and not through any member of the teaching staff.

Pupils who wish to practice on the organ, piano or violin must make their arrangements at the office, where hours and rooms will be assigned.

No allowance is made for missed lessons except in the case of protracted illness. Missed lessons will be made up at the teacher's convenience. Pupils who miss more than four weeks per semester lose credit for that semester unless lessons are made up, this to be done within the regular season.

No pupil may graduate or take part in Commencement Exercises if he has any unpaid obligation to the school.

Those who have won a medal or prize are not eligible to again compete for the same award.

Prizes

Presser Gold Medal for Piano Teachers' Course.
Hahn Gold Medal for Violin Teachers' Course
Elementary Theory Prize
Theory Prize, awarded upon completing the second year
History Prize, awarded upon completing the second year

Tuition

Tuition is due in advance and should be paid quarterly. There is a five per cent discount when the entire season is paid in advance and a three per cent discount when paid semi-annually. This does not include classes or Summer Term.

Full-course students are registered for the semester. Special students are charged only from date of entrance.

The annual cost of tuition depends upon the courses and the instructors selected.

Private Lessons

Piano	$1.00	to	$5.00	per half	hour
*Organ	1.50	"	3.00	" "	"
Violin	1.00	"	5.00	" "	"
Voice	1.50	"	3.00	" "	"
Violoncello	2.00	"	3.00	" "	"
Orchestral Instruments	1.50	"	5.00	" "	"
Elementary Theory			2.00	" "	"
First Year Theory and Composition			2.00	" "	"
Second, Third and Fourth Years Theory and Composition			3.00	" "	"
Analytic Theory			2.00	" "	"
Dramatic Art			1.50	" "	"

* Special rates for longer lesson periods in organ only.

Classes

Kindergarten (once a week), Piano or Violin	$20.00 per season
Rhythm Band	10.00 " "
Elementary Theory	10.00 " "
Analytic Theory	20.00 " "
First Year Theory and Composition	30.00 " "
Second Year Theory and Composition	40.00 " "
Third Year Theory and Composition	50.00 " "
Post-Graduate Theory and Composition	50.00 " "
Orchestration	50.00 " "
Junior History of Music	10.00 " "
History and Appreciation of Music	20.00 " "
Teachers' Training Courses	50.00 " "
Ensemble (Piano and Strings) Junior	10.00 " "
Senior	20.00 " "
Repertory and Criticism Class (Piano)	20.00 " "
Master and Criticism Class (Violin)	20.00 " "
Dramatic (3 in a class)	1.00 " hour

There is no charge for Orchestra or Chorus.

Practice

A card allowing pupils 60 hours' practice:

Piano	$7.00
Violin	3.00
Organ card allowing pupils 20 hours	7.00

Diploma · Degree · Certificate

There is a degree charge of $20.00, a diploma charge of $20.00, a certificate charge of $15.00, and a preparatory certificate charge of $5.00.

ACTIVITIES OF THE SEASON

1935-1936

Nov. 3, 1935	Faculty Recital by Vadim Hrenoff, pianist; Marjorie Tyre, harpist, and Frederick Homer, baritone.
Nov. 17, 1935	Faculty Recital by Helen Laird, soprano; Clarice Mayer, elocutionist; Dr. Rollo F. Maitland, organist.
Nov. 27, 1935	Presentation of portrait of Frederick Hahn, with musical program by members of the faculty.
Dec. 9, 1935	Concert by pupils of Graduate School.
Dec. 12, 1935	Concert by pupils of Dorothy Stern.
Dec. 15, 1935	Faculty Recital by Dorothy Stern and Helen Hause, pianists, and Harry Grier, organist.
Jan. 5, 1936	Violin Recital by Helen Berlin, member of the faculty.
Jan. 19, 1936	Concert by Alvin Rudnitsky, Louis Gershman, and Frank Turowski, pupils of Frederick Hahn.
Jan. 23, 1936	Demonstration of Ostrovsky Hand Development Apparatus by Henry Ostrovsky.
Feb. 2, 1936	Concert by pupils of Frederick Hahn.
Feb. 8, 1936	Concert by pupils of West Philadelphia Branch.
Feb. 10, 1936	Concert by pupils of Preparatory School.
Feb. 16, 1936	Violin Recital by Caroline Fox.
Feb. 27, 1936	Concert by members of Repertory and Criticism Class.
*Mar. 1, 1936 Mar. 2, 1936	Operetta, "Marriage by Lanterns," by Offenbach, sponsored by Bows and Keys Club.
Mar. 5, 1936	Piano Concert by pupils of Dorothy Stern.
Mar. 7, 1936	Piano Concert by pupils of Elizabeth Ernst.
Mar. 8, 1936	Concert by Junior Ensemble, under the direction of Frederick Hahn.
Mar. 15, 1936	Concert by members of Repertory and Criticism Class.
Mar. 19, 1935	Piano Concert by pupils of Helen Hause.

Mar. 21, 1936	Concert by pupils of Preparatory School.
Mar. 25, 1936	Piano Concert by pupils of Vadim Hrenoff.
Mar. 26, 1936	Concert by pupils of Graduate School.
Mar. 29, 1936	Concert by members of Repertory and Criticism Class.
April 6, 1936	Piano Concert by pupils of William C. Wood.
April 19, 1936	Concert by members of Repertory and Criticism Class.
April 25, 1936	Violin Recital by William Weiss, pupil of Raymond C. Brown.
April 26, 1936	Concert by members of Repertory and Criticism Class.
May 2, 1936	Piano Concert by pupils of John Leroy Bawden.
May 14, 1936	Parent-Faculty meeting with musical program by faculty members.
May 16, 1936	Recital by Edna Brooks, soprano, pupil of Marie Buedinger.
May 18, 1936	Concert by Almira Kahmar and Christine Allen, sopranos, pupils of Marie Buedinger, and piano pupils of John Leroy Bawden.
May 21, 1936	Piano Concert by pupils of Louis Lasson.
May 23, 1936	Piano Concert by pupils of Alexander Kelberine.
May 23, 1936	Violin Concert by pupils of Raymond C. Brown.
May 24, 1936	Concert by pupils of Piano Department.
May 25, 1936	Piano Concert by pupils of Caroline Heinel.
June 1, 1936	Concert by Eleanor Newton, soprano, pupil of Marie Buedinger, and Doris Bawden and Rowan Coburn, pianists, pupils of John Leroy Bawden.
June 3, 1936	Sixty-sixth Annual Commencement Exercises.
June 5, 1936	Concert by pupils of West Philadelphia Branch.
June 10, 1936	Concert by Advanced Pupils.
June 12, 1936	Concert by Junior Pupils.
June 23, 1936	An Evening of Readings by pupils of Clarice Mayer, assisted by Teresa Perazzoli, Herbert Siegel, and Rowan Coburn, pianists, and Louis Gershman, violinist.
	A series of lectures throughout the season, by William E. Smith, on "An Historical Survey of Western Music."
	A week of Ensemble Music by faculty members and the Junior Ensemble Classes from June 15 to 20.
	Regular monthly meetings of the Bows and Keys Club.

* The Bows and Keys Club is an organization of the Academy for the promotion of a fraternal spirit among the students and to encourage a wider interest in music.

CALENDAR · 1936-1937

Registration	September 1 to September 5
*First Semester	September 8 to January 30
Classes begin	October 5
Thanksgiving holiday	November 26
Christmas vacation	December 24 to January 2
Second Semester	February 1 to June 19
Special Summer Term	June 28 to August 7

* First Semester and Second Semester cover periods of twenty weeks each, allowing one week for Christmas holidays. The Special Summer Term is for six weeks.

PHILADELPHIA MUSICAL ACADEMY